

SUN

GUN

MOVIE LIGHT

how to use and enjoy your **Sylvania** **SUN GUN**



You now own Sun Gun — the finest home movie light made. For years to come it will help you make better movies.

It's so small and easy to use that you'll take indoor movies much more often.

You'll take it with you on trips when you wouldn't drag along a bulky multiple-light bar and lamps.

Its light spread is wider than the field of a wide-angle lens.

Its color and light output are perfect for indoor type color films and stay that way for the full long life of Sun Gun's lamp.

Its handle helps you hold your camera steadier than is possible with bulky, wobbly light bar units.

These are only a few of the features of the Sylvania Sun Gun. Even though you're anxious to try it out, take a few moments to read this manual first. It will tell you why Sun Gun is such a remarkable performer and how you can get the best results from it.

3400° K Lamp and reflector



HOW TO ASSEMBLE

Handle

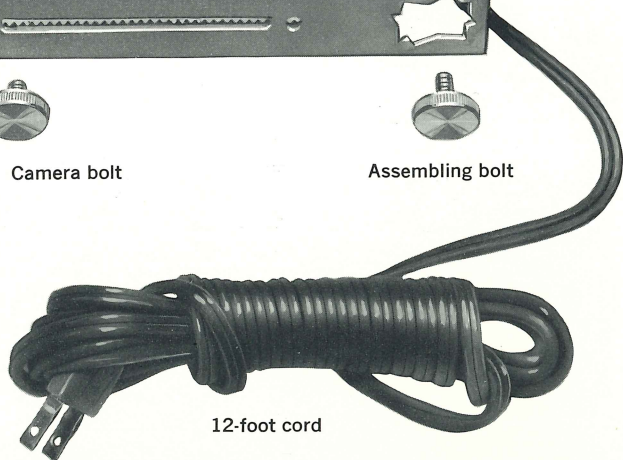
Universal bracket



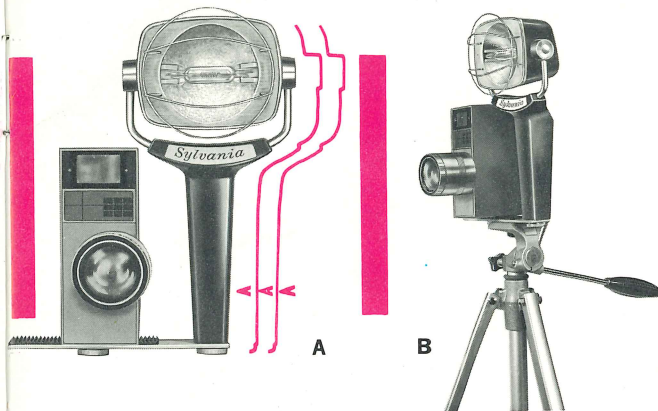
Camera bolt



Assembling bolt



12-foot cord



A. It's simple. Remove the assembling bolt from the base of Sun Gun handle. Then simply attach mounting bracket to Sun Gun handle by placing special bi-position mounting hole in bracket over square base at bottom of handle. Replace assembling bolt and tighten *securely*. Fasten your camera to mounting bracket by screwing camera bolt into threaded hole in bottom of camera. It's important now to slide your camera along the mounting bracket until it is as close to the Sun Gun as possible, still allowing for convenient operation of your camera. Tighten camera bolt *securely*. (With the light close to the camera, the shadow will be cast almost directly behind your subjects.)

B. It's convenient. Your Sun Gun can be mounted on either side of the camera. The Universal Bracket adapts it for either right or left-handed users, lets you mount your camera for most convenient operation and control and may be used with any camera. A special bi-position mounting hole allows the unit to be located at the side or 30° to the rear of the camera. Camera and Sun Gun, as a unit, can be mounted on a tripod if desired. The generous 12-foot cord allows you to move around freely.

IT'S VERSATILE

The normal way to use Sun Gun is with its beam aimed straight ahead, directly at your subjects. If you have been using a multiple-light bar, you won't have to acquire any new basic techniques in indoor picture-taking. Sun Gun is as bright as a multiple-light bar using all new lamps, much brighter than a light bar on which the lamps have been used for an hour or two. Since it moves with the camera, Sun Gun completely illuminates your subject — large or small.

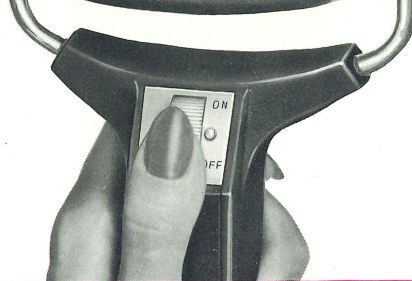


Sun Gun's reflector head tilts easily — a feature which permits indirect lighting of the entire scene by aiming the beam at the ceiling. In this way, subjects are lighted evenly whether they move toward or away from your camera. This technique is called "bounce lighting." An additional use of bounce lighting is in enabling your subject's eyes to become accustomed to the brighter light before it is focused on them directly. This advantage is not present in multiple-light bars or other elongated types of movie lights. Caution: Don't use bounce lighting with colored ceilings; your subjects' will take on the same color.



It's easy to use

Sun Gun may be plugged into any 110 volt AC or DC electrical outlet. The simple switch on the handle fits snugly under your thumb for instant "on" and "off" control. The handle lets you hold your movie camera like a press camera for real stability. And even if your camera has a zoom lens, you can operate its controls easily and smoothly.



It's bright

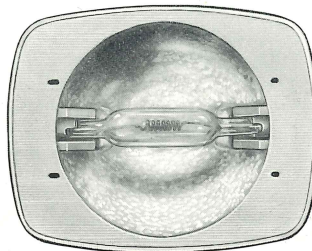
Sun Gun is **very** bright. This brilliance comes from a small high silica lamp containing a Halogen compound. The lamp is precisely prefocused in a scientifically shaped, brilliantly surfaced Lurium® reflector. These developments make possible the most highly efficient lamp and reflector combination available. To maintain peak performance treat it as you would your camera lens. Lamp color temperature: 3400°K.



*Super pure aluminum

How to replace lamp

First, unplug the cord. Then remove guard by applying pressure on side of guard (not top or bottom). Remove old lamp. To install new lamp (type DWY) put one side of lamp in socket and push in until other side pops into place in other socket. Replace guard.



FOUR WAYS FOR CORRECT EXPOSURE

1. If yours is an automatic movie camera with a built-in exposure meter which controls the lens opening, simply set your camera for the film you are using.
2. With semi-automatic cameras, set for the film in use and adjust your camera as instructed in your camera manual.
3. With a manually operated camera, set lens opening according to an exposure meter reading for the film you are using.
4. If you don't have a meter, use this film exposure chart which also appears on the back of your Sun Gun. You will get satisfactory results even if you misjudged distances by a couple of feet or so.

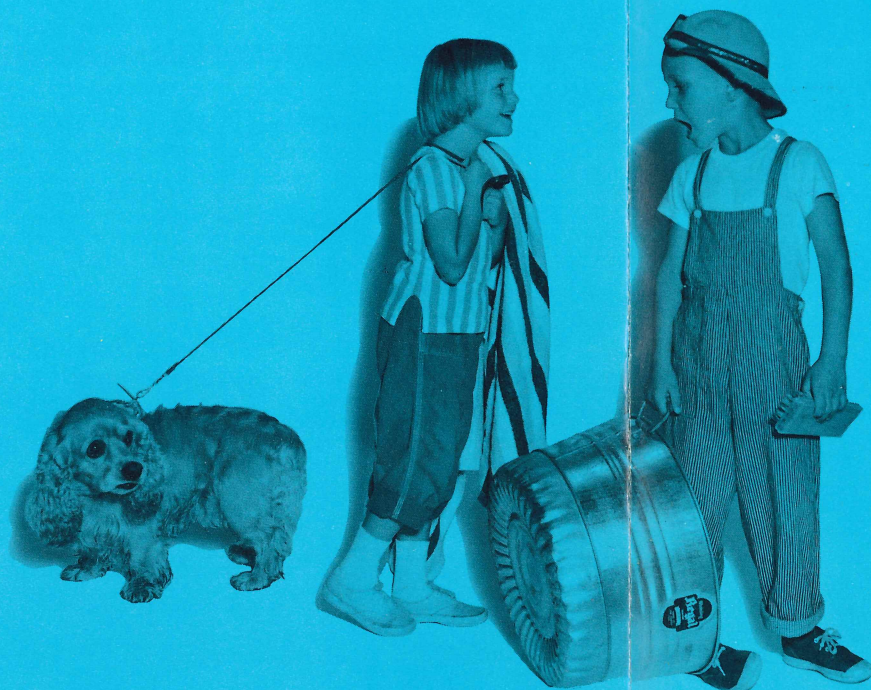
Distance in feet		4	6	8	10	12	14	16	18	20
ASA Film Speed	10	f/7	4.5	3.5	2.8	2.2	2.0	1.8		
	16	f/8	5.6	4.5	3.5	2.8	2.5	2.0	1.8	
	40	f/11	8	5.6	4.5	3.5	3.0	2.8	2.5	2.0
	80	f/16	11	8	6.3	5.6	4.5	4	3.5	3.0

For example: Using an indoor type color film with speed index of 16 and with your subjects 4 feet from the camera, set your lens opening at f/8. If they are 12 feet away, your setting should be f/2.8.

all set?...let's make movies

SUN GUN

...camera...action!



Movie making is one of the most enjoyable of hobbies, and the better you become at it, the more you will enjoy it. One of the biggest forward steps you can take is to add *indoor* sequences to those you have filmed outdoors. A great many of the interesting things that make good movie material take place indoors. When you are planning a film, remember to include indoor shots. When you are on a vacation trip, shoot the inside as well as the outside of historic houses and buildings. For instance, with Sun Gun it will be easy for you to show a pottery worker making a vase, your children's birthday parties, or perhaps the activities in your office or shop. With Sun Gun on your camera, you have multiplied your movie-making opportunities and scope many times over.

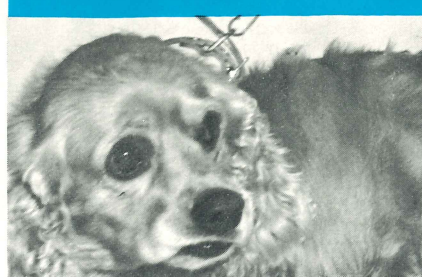
Suggestions that will help



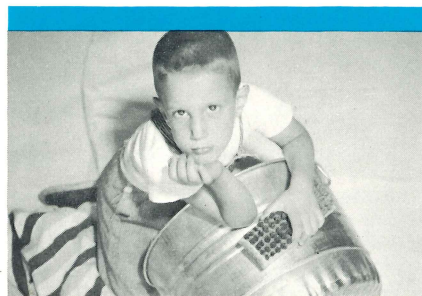
FOR OLD HANDS...OR BEGINNERS

Steady does it. Steadiness in holding your camera is one of the surest steps to good movie scenes. Beginners sometimes move their cameras up, down and sideways in an effort to simulate "movement," and the picture results are confusing. Hold the camera as still as you can, and let the movement come from the actions of those you are filming. You can follow their movements, keeping them centered in your viewfinder. But if you're shooting a big scene in a big room, keep your camera motionless. It's better to shoot two or three shots from different angles or viewpoints than to swing the camera across the scene in what's known as a "pan" shot.

Variety adds spice. Good movies require constantly changing images on the screen. Change your viewpoint for each new shot you make. Get closer or further away. Get up high and look down, or low and look up. Make your shots vary in the length of time they are on the screen. Nothing is deadlier than a monotonous series of shots all of ten seconds duration, all from eye-level and all made ten feet from the camera. The length of a movie shot depends on what's going on in front of the camera. Fast-moving action calls for a series of brief scenes of two, three, or four seconds. More leisurely action may call for scenes lasting six, seven or eight seconds. A view of a market place with a lot of things going on might take ten to twenty seconds. Make each shot long enough for your audience to grasp what's going on, and that's all.



A big close up shows how your "actors" feel about what's going on!



A high camera angle gives variety and shows how it looks to grown ups.



When a movie is "about" something — even as simple a theme as bathing the dog — it is much more interesting than a series of animated snapshots.

Get up close. The greatest weakness of most home movie films is their lack of close-up looks at the people being photographed. Watch TV dramas for a night or two, and see how close the camera brings you. When you really want to know what a flower looks like, you bend down to examine it closely. When you are talking with someone, you watch their facial expressions — but not from across the room. If your camera has a focusing lens that will let you get in close, use this startling ability of your camera to give you a larger-than-life look at people and things. If you are equipped with a long-focus lens, it will help you get big close-ups without sticking your camera right up to your subject's nose.

The magic of continuity. Movies differ from other pictures because a movie scene can't stand alone and mean anything. It has to be put with many other scenes, strung out like beads on a necklace. And, like the necklace, you look not at the individual beads or individual scenes, but at the whole thing, the overall effect. In all but visual-experiment films, movies deal with a series of events — a day at the zoo, a family picnic, Christmas at home — a story of some kind. Instead of thinking, "Let's take some movies," think, "Let's take some movies of Jane's wedding, or of our vacation." Making a movie *of* or *about* something will make a big difference. It will make you think of the scenes you will need to tell the story clearly to your audience. That's the meat of continuity, the magic ingredient of real movies. Continuity means movie shots which best explain what you want to say about your theme — a variety of shots which show where the action takes place, what is going on, who is involved, and — sometimes — why these things happened.

THE CARE AND SAFE USE OF YOUR

SUN GUN

The Sylvania Sun Gun Movie Light is a dynamic single light source. That so much light could be developed from such a small single source was unthinkable just a few short years ago. It is only natural that this lamp, developing so much light, will get hot with prolonged use. As long as it is hot it will be pink in color, and as long as this is the case, the Sun Gun unit should not be set down on scorchable materials. When the lamp has lost its pink color, it is cool enough to store. An important advantage of your Sun Gun is its fast cooling quality. Another, is that even if splashed with water while it is on, it will not break. A new unit, or one which has been stored for some time, may smoke momentarily when it is turned on. This is merely accumulated dust burning off.

Your Sylvania Sun Gun is sturdily built to perform excellently in normal use, but at the same time, it is a precision unit, with the lamp carefully centered and pre-focused in its reflector socket. It shouldn't be bumped hard, especially when on.

Give it the same care you give to your camera, or any other fine piece of photographic equipment, and it will give you many, many years of satisfactory service. Replacement lamps are available from the dealer from whom your Sun Gun was purchased.

IF YOU'RE "TECHNICAL-MINDED" . . .

Perhaps you couldn't care less about why the Sylvania Sun Gun can equal the light output of a new multiple-light bar, last over twice as long, and keep on giving its original strength and color of light throughout the entire life of the lamp. And, while it's doing all this, your Sun Gun will use less than half the current consumed by a 4-lamp light bar.

But this major technical accomplishment is something worth crowing about, so pardon us if we do so now.

The Sun Gun's lamp is made of high silica glass. This allows it to be made small, to fit into the small, high-efficiency reflector. It cools more quickly because it is small. It is less likely to be broken because it is recessed into the reflector. An ordinary bulb this bright would quickly blacken on the inside, cutting down the amount of light and changing its color. This is because a tungsten filament heated to incandescence in a vacuum throws off tungsten which is deposited on the inside of the glass bulb.

In the Sylvania Sun Gun lamp this doesn't happen because *Halogen* gas inside the lamp redeposits tungsten on the filament. Thus the lamp remains clear, and the filament regenerates itself—extending its brightness, color and life.

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SYLVANIA ELECTRIC PRODUCTS INC.
60 Boston Street
Salem, Mass.



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